



How you can learn

MUSIC IN YOUR OWN HOME

U. S. SCHOOL OF MUSIC • 225 FIFTH AVENUE • NEW YORK 10, N. Y.



Bachrach
GEORGE R. KEMP

Managing Director

Studied music at Andover, and Williams College, also special piano coaching Leschetizsky method, New York, N. Y.



MRS. DOROTHY ROOSEVELT
Consultant

Studied violin under Ovide Musin, Piano in New York and Paris, Concerts in the White House, Washington, D. C.



PAUL VAN BODEGRAVEN
Clarinet and Band Instruments
Former Assoc. Prof. of Music, Univ. of Missouri. Now Dir. of Instru. Curriculum and Conductor of Orchestra N.Y. Univ.



GRACE FLANNERY
Registrar

Because of her long experience, Miss Flannery is especially helpful in starting new students with their lessons.



LAETITIA S. KEMP

Advisory Service—Consultant
Pianist, teacher. Studied at Master-classes of the eminent piano instructor Edwin Hughes. Appeared in New York recitals.

SIXTEEN COURSES

Piano ★ Violin

Mandolin ★ Guitar ★ Ukulele

Trombone ★ Flute, Piccolo ★ Saxophone

Trumpet, Cornet ★ Clarinet (*Boehm System*)

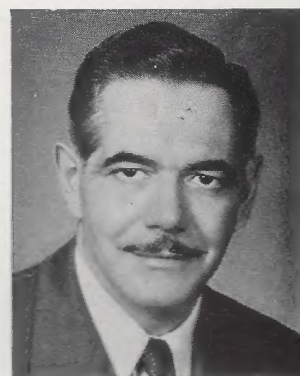
Tenor Banjo ★ Hawaiian Guitar

Piano Accordion

Pipe, Reed, Electronic, Hammond Organ

Practical Finger Control

Modern Harmony,
Elementary and Advanced



HUGH McEDWARDS
Pipe Organ

B.A. Univ. of Ill.; Mus.Bach. Chicago Musical College; Organ with Bonnet, in Paris, Dr. T. Tertius Noble, N. Y.



HARRY VOLPE

Guitar, Fretted Instruments

Guitar virtuoso and composer. Voted America's finest Guitarist. Awarded cup outstanding Swing Guitarist. Recording Artist for Decca Records.



JOHN SERRY
Piano Accordion

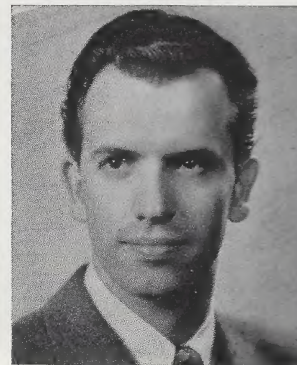
CBS Staff Accordionist. Composer, arranger. Formerly associated as accordionist with famous Radio City Music Hall Orchestra.



CLAUDE LAPHAM

Piano, Organ, Composition

Internationally known composer, pianist, Victor Red Seal Recordings, Graduate Juilliard School of Music. Played own concerts Hollywood Bowl.



CHARLES W. GALLAGHER
Harmony, Composition

Composition, piano, theory at Geneva, Carnegie Tech, and Columbia University. Composer and arranger for piano and orchestra.

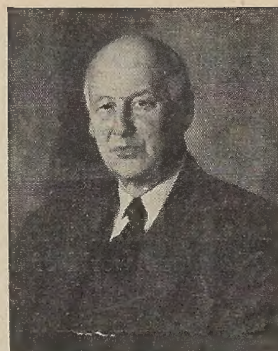
RALPH HENKLE
Violin

Violinist N. Y. Philharmonic Symphony Orchestra.

DONATO D'ONOFRIO
Flute, Piccolo

Flutist, Metropolitan Opera House Orchestra.

A Foreword by the Founder



THE teaching staff and management of the U. S. School of Music have asked me to write something of its beginning and early history. I am glad to do so because the early days and dreams of my own boyhood, those character-forming years that influence our whole lives, had so much to do with its founding.

The farm on which I grew up was part of a land grant made by Thomas Jefferson to my great-grandfather in 1805, in southwestern Ohio, when Indians were still roaming the forests. In great measure it was still pioneer country when I was born.

Many of our pleasures in the country at that time had to be, of necessity, of our own creation. One of my earliest recollections is of a large square piano that our family possessed, such as many of the present generation I dare say have never seen. My mother used to play simple melodies and hymns on it; my two older brothers and I joined her in singing.

Often other young people of the neighborhood dropped in and sang with us.

Although there was no music teacher within miles, I made up my mind that I was going to learn to play the piano.

HOW I TAUGHT MYSELF TO PLAY ✧ When I was about twelve years old I got hold of an old book of piano music (in which the rudiments of music were not any too clearly explained) and set about learning the notes and finding the corresponding keys on the piano.

Playing the notes written on the staff, I soon discovered, was merely a matter of playing them on the keys of the same name on the keyboard of the piano. With a little practice, which was to me as interesting as a game, I found I could produce a tune. Soon I began to be envied by my older brothers. It was not long before I could read music readily.

Without realizing it, I had stumbled upon one of the great lessons of life: you can do things for yourself if you have the will to.

My knowledge of music opened many doors to pleasant times and delightful friends, and wherever my work took me I found a love for home-made music. It was this that convinced me of the great need everywhere for teaching music-hungry people. I started this School.

As with many a new enterprise, the beginnings of the U. S. School of Music in 1898 had a touch of romance. At about this time a young woman greatly talented in music entered my life. She had studied with Madame Maczewskie at Heidelberg following which four years were spent at the Royal Conservatory at Leipzig. In this renowned atmosphere of music she heard the great Brahms interpret his own works and had an audition under Clara Schumann, the wife of Robert Schumann. As Mrs. Kempf, this young woman became actively interested and a source of inspiration in the development of the school. I am happy to say she is still a guiding spirit in maintaining the high musical standards for which the school has always stood.

BRINGING MUSIC INTO THE LIVES OF PEOPLE EVERYWHERE ✧ In founding the School I knew that with the aid of good musicians there could be developed courses of instruction a hundred times better than what I had to work with. In back of it was the idea not of how much money could be charged, but how small the charge could be made, so that a musical education would be available to anyone, anywhere in the world. It has given me great satisfaction to know that nearly a million people have already approved the idea, and that some of the third generation of our early pupils are now enrolling.

Possibly my experience may help and inspire you to realize your own ambition to play your favorite instrument.

David F. Kempf

LET MUSIC OPEN THE DOOR TO NEW WORLDS OF PLEASURE

LOVE for music and the ability to express it is world-wide. Millions have found music the magic carpet that lifted them out of a humdrum existence into a new world of enchanting beauty.

Everyone is familiar with the way in which music brings people together—cements close friendships—provides countless good times. Anyone who plays a musical instrument is always in demand—is invited everywhere—is always the center of attraction.

And music has as many glittering sides to it as a diamond. Imagine yourself at a party,—at the piano you ripple off a danceable tune to your friends' enjoyment; possibly someone will want to sing, and you skillfully play the accompaniment. Alone, or with friends, you can play the latest hit from Broadway, or a dreamy melody that will bring back life's happiest memories—truly, music is "the happy art."

When you become a student of the U. S. School of Music you are going to acquire more than the mere

ability to play, though that in itself is a great and satisfying accomplishment.

Through your broader understanding of music you will get more enjoyment out of listening. You will find that the playing of others has an added meaning. And as you learn music in your own home you will find that it brings a new happiness and contentment into your life.

Music offers you the opportunity to earn extra money, too. It can turn spare hours into dollars; it can start you upon a brilliant, profitable career.

Whatever your ambitions in music, the U. S. School of Music can help you realize them, as it has helped so many others. Nearly a million enrollments from men, women and children in every state of the Union and in practically every country on the face of the globe testify to the tremendous success of its Home Study Courses. Students are loud in their praise of the School that has done so much for them, and which is now ready to do as much for you.





You can learn to play

IN every normal human being there is a natural love for music. Because it is there, everyone who so desires can express himself musically. Music seems so mysterious, so beautifully soulful most people do not realize how simple its study has been made.

In our files are thousands of letters coming from students in all walks of life—people who once felt that it would be impossible for them to master such a beautiful art, but who have since done so. All that anyone has to do—all that you need do if you have the desire—is to study and practice certain mechanical principles, principles that have been made so simple, so easily understood and applied, that even little children readily grasp them.

MUSIC NOW EASY TO LEARN ♦ Have you noticed the increasing number of “wonder” children that have appeared in the musical world in recent years? Aren’t you impressed by the surprising amount of real talent the radio amateur programs have revealed? Or the frequency with which musical ability is displayed by some person whom you least expected to possess it? All this can mean only one thing. It means the study and learning of music has been made easier than ever before. How else could so many people acquire the ability to express

themselves musically? And how else, may we ask, can anyone find more genuine pleasure, more joy?

THE KEY TO PLEASURE AND PROFIT ♦ The person who is able to play an instrument possesses a social gift that will open doors which would otherwise remain unopened. The talented guest is always the wanted guest and the welcome guest. As one develops musical ability an entire new world of opportunity opens up. And the beauty of learning to play—whether it is the piano, the guitar, or some other instrument—is that it is real fun when the learning is done in our new and modern way.

There has been a great awakening of the musical consciousness of America. With the perfection of the radio art—with great musicians and great musical organizations devoting themselves to the spread and understanding of music—with young and unknown musicians coming forward to gain reputation and popularity and renown as their talents are given sway over a thousand microphones—the inevitable has happened. In our cities and towns and villages men, women and children are discovering for themselves that the ability to *play* music is theirs, and that the opportunity to *learn* to play is also theirs for the taking.



Let's "say it with music"

Listen in any night and hear the talented amateurs who are playing for the first time before an audience, seen and unseen; eager, earnest young music lovers who wanted to make their own music. Some of them will be the stars of tomorrow, with their names emblazoned in lights, to invite others who appreciate music to sit down under the spell they create.

Ten million people applaud the great stars of the radio, yet most of these popular figures started as unknown youngsters. Like most all musicians, these famous entertainers were not conscious in the beginning that they possessed the talent to learn to play a musical instrument.

WHY NO SPECIAL GIFT IS REQUIRED ♦

Dr. Bartholomew, the eminent scientist, says in his book, "The Relation of Psychology to Music":

"Whoever you may be, you have the musical faculty. You may achieve commendable success in the lines of your desires. Each and every soul has capacity for appreciating and learning music. The music faculty is not a special gift to the favored few. Let this mischievous delusion that has so long held sway be dispelled once and for all. Musical science and musical art rest on the same psychological basis as everything else that must be learned."

On the authority of leading scientists and musicians the world over, and on the demonstrated ex-

perience of hundreds of thousands of students, you have every reason to believe that you, too, can if you desire, take an active part in the joy and achievements of music. Again we emphasize, *learning to play is mainly a matter of wanting to play.*

TAKE THE TALENT TEST ♦ How can you know that you have an undeveloped and hidden talent for music? There is a simple and practical *Talent Test* that will tell you. Just answer the following questions—"Yes" or "No":

1. Do you enjoy listening to music?
2. Do tunes ever run through your head?
3. Do you ever catch yourself humming, singing, whistling or thinking a tune?
4. Can you make your feet "behave" when you hear a good dance orchestra?
5. Does dreamy music make you thoughtful?
6. Does brisk, marching music, played by a military band stir you and make your nerves tingle?

If you answer those six questions or even half of them as the average person answers them—you have given yourself the best reasons in the world why you can expect to be able to learn to play and give expression to your inborn love of music.

Robert Schumann, the great composer, was once asked "What is it to be really musical?" He answered "When you have music in your heart and head." He did not say you must have latent genius, or that you must have exceptional talent. No, he simply said out of the fullness of his genius that the musical person is the one who loves music and enjoys it and wants to hear it. If you really want to play any instrument, you need only to apply the time-tested and successful teaching methods we offer you—methods so easily applied that they have opened a new world of pleasure and enjoyment to thousands of people who would not otherwise have developed the talent they possess.

REVOLUTIONIZING THE TEACHING OF MUSIC ♦

The U. S. School of Music has revolutionized the teaching of music. It has done so by devising methods of giving instruction that are so easy to grasp, and so interesting, the results are amazing. It all came about rather simply.

David F. Kemp, our founder, as a youth brought up on a farm in Ohio, had experienced difficulty in finding someone to teach him how to play the piano. He had a great fondness for that instrument and longed to master it. Laboriously he taught himself and eventually succeeded because he was determined. But in the process, he conceived the idea that learning to play musical instruments should

be made easier and more readily within the reach of those who wanted to learn. He studied the matter at great length and decided to do something about it. He felt that if sciences and other subjects of general education could be taught at home why not music? If the ambitious student could not go to the conservatory, why not bring the instruction of the conservatory to the student in his own home? He laid his plans well, applying to them what he had found necessary and important when he was studying so hard to learn the piano, and finally he started his school.

Through his earnestness he prevailed upon a group of outstanding music teachers to help him prepare the lessons. It was a small beginning—but the idea was sound and it caught on. In homes all over the country eager men, women and children have since advanced themselves to a better, richer life, broadening their horizons and their knowledge. And in the years that followed through the expenditure of thousands of dollars and the skillful work of a carefully selected staff of instructors, there

have been devised music Courses that are so simple, so easy to understand, they instantly become a source of delight to everyone who sees them. Each Course is a complete, carefully designed unit of musical training. It is made up of groups of individual lessons. Each lesson contains its own instructions, photos and diagrams wherever they will be of aid; the selection of music to be played during that week appears next to the instructions.

Even though you cannot read a note of music, the instruction is written in such a simple, friendly style that it will immediately arouse your interest so you will learn easily.

If you are eager to learn how to play some musical instrument, you can gratify that wish without spending a lot of money. *We have purposely kept the cost of our Courses as low as possible, in order to make them available to the greatest number.* And we are happy to be able to say that we have enrolled students in almost every country in the world, yes, over 850,000 of them.



Music is the Language of Love

Why it is so easy to learn

WHEN the founder of this school set out to establish Home Study Courses for the benefit of music lovers, he naturally encountered many who said it couldn't be done. "Music is different," was their argument. "How are you going to make anyone understand the technical things they must know?"

But having solved that very problem for himself when he took up the study of the piano without the aid of a teacher, he knew how it could be done. Necessity had led him into a discovery. He had found it very helpful to draw diagrams and pictures to guide him in his lessons. As crude as these drawings were, they enabled him to grasp more readily the principles explained in the text.

THE PROBLEM SOLVED! ♦ By illustrating everything, step by step, he concluded, music *can* be taught by home study. He felt sure of it. So

sure, in fact, he engaged the best music teachers he could find to prepare a series of Courses, and arranged to have those Courses completely illustrated with pictures and diagrams. That is the basis of the U. S. Print-and-Picture method.

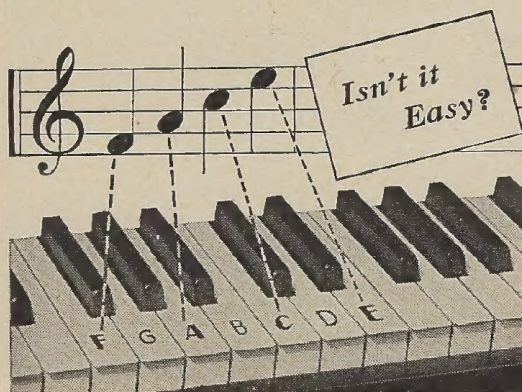
His reasoning proved correct. Not only correct, but revolutionary. It developed that students actually could make faster progress and acquire a more thorough understanding of music from these illustrated lessons than they could from the average music teacher. And what is more, they enjoyed learning in this new way because they were not embarrassed by the presence of another personality, and could study when it suited their own convenience instead of the convenience of a teacher. It was not long before people of every kind—ranchers, engineers, sailors, business executives, housewives, skilled craftsmen, sales girls, soldiers, and school children discovered that here was an easy and inexpensive way to satisfy their longing to make music.

Easy as A·B·C.

Learning music is no longer a difficult task. If you can read the alphabet you can learn to play your favorite instrument!

Just see how easy it is. The spaces are always F-A-C-E. Whenever a note appears in the first space you know it is F. Whenever a note appears in the second space you know it is A. Just memorize the word Face—and there you are.

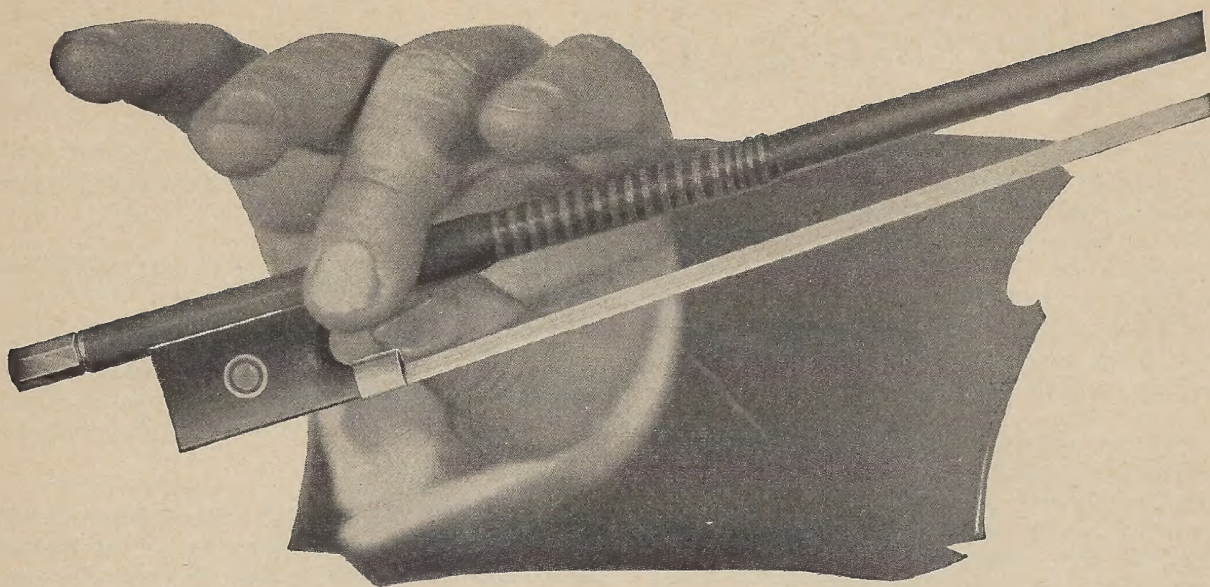
And the notes on the lines are just as easy to remember. They are always E-G-B-D-F. The first line is always E, the second line G, etc. Just memorize the sentence "Every Good Boy Deserves Fun." You have learned something already! Isn't it easy?



APPROVED BY THE TEST OF TIME ♦ The U. S. School of Music was founded in 1898, so it has many years of service to mankind to its credit. It is an institution that enjoys worldwide confidence. Since it was founded, it has advertised in practically all of the leading newspapers, periodicals, journals and magazines, including the religious press of almost every belief. The School is known and respected not only in America, but also throughout Canada, England, Australia, Africa, South America and the English speaking world at large. The confidence of the many periodicals carrying our advertising establishes our reputation for reliability and proficiency. From many thousands who study the U. S. Method, we receive voluntary letters of congratulation and praise for the excellence of our Courses.

MODERN TEACHING METHODS SIMPLIFIED ♦ It would have been quite possible and indeed, perhaps, logical in originating Home Study Courses in music to have followed closely the teaching methods then in vogue, merely supplanting the personal teacher by the written word. But this was not done.

It was realized that these Home Study Courses must be as nearly perfect as the minds of the best musical authorities could devise. It must be possible for any student to understand each step from the first. There must be ample means for the



Illustrations like this make every step clear in this wonderful Print-and-Picture Method

student to check his work to find out if he is following instructions correctly. With these objectives the lessons were written in an interesting, easily understood style. Pictures were used wherever they would express more readily and clearly than words the desired position of hands or instrument. But even more was required of the U. S. Lessons. This was the beginning. During the life of the School we have analyzed each new teaching idea as presented and have incorporated these in the Courses as fast as their worth was demonstrated.

ACQUIRING PERFECT TECHNIQUE ♦ One of the most remarkable developments in the study of music is the system of Practical Finger Control. In the last analysis Von Bulow was right when he said: "Three things are necessary for a player. The first is technique, the second is technique, and the third is technique." In simple words, perfect technique is perfect control over the fingers. This can be gained only by proper muscular development and complete co-ordination between brain and fingers.

For many years technique was gained only through countless weary hours at the instrument, generally working on scales or on most uninteresting exercises. Both scales and exercises have their place in a musical education, but far too much time has heretofore been spent on them. It is true that these exercises develop the muscles of the fingers, hands and forearms, but they have the disadvantage of working the stronger muscles as much

as the weaker ones, so that there is always a certain unbalance of power. The weaker muscles should, naturally, be given more exercise than the stronger ones and it makes no difference whether this exercise be gained at the instrument or away from it. Indeed, there is a distinct advantage in exercising away from the instrument, as the entire attention may then be concentrated on the muscular effort. This is the basis of Practical Finger Control, which is a series of exercises for strengthening every muscle used in playing any instrument. Once this is done, progress at the instrument becomes surprisingly rapid. This is but one example of the many advantages offered by the U. S. School of Music.

LEADING MUSICIANS YOUR TEACHERS ♦

The U. S. School of Music is not dependent upon any one professor for its marked success. We draw freely upon the highest type of instruction. We have brought together an able Staff of Instructors. If you were to take private instruction from the master teachers who prepare our Courses, you would be obliged to pay many dollars for each private lesson. With instruction given by word of mouth, too much is left to the student's memory and too much of the teacher's time is wasted in needless repetition. With written lessons you can always review. You never need make any blunder, because if there is the least question in your mind you simply turn to the printed lesson and find the proper method of approach.

HOW TO CHOOSE THE INSTRUMENT THAT WILL GIVE YOU THE MOST PLEASURE

YOU have perhaps already decided which instrument you would like to play. In case you have not yet fully made up your mind, however, the following considerations may help you to do so.

First: What instrument do you love best to hear? What instrument do you long most to play?

Second: What instrument is already in your home?

Perhaps there is a piano or organ, a rare old violin, cornet, flute or maybe a long forgotten guitar or banjo somewhere about the house? If you are prompted more by the insistent longing for musical expression than by preference for any particular instrument, it may be wise for you to start on whatever instrument is closest at hand. Even if you should later decide to learn some other instrument, you will find that the time spent on the first is not lost. You will have learned to read notes, you will have a better understanding of the right way to practice, and your advancement on any other instrument will be more rapid and easier.

Third: What instrument in your locality will give you the best financial returns?

All instruments have money-making powers, but not all of them can be used professionally to advantage in every community. Is there a band or orchestra in your town? If so, it may then be well to choose an instrument that is used in band or orchestral work. Are there many people in the community who already play that instrument? Is there a teacher of that instrument in your town now or would you have free opportunity to build up a class after you finished the Course? All of these things should govern your decision.

If you are taking up music chiefly for the joy it will bring you and others, you should be led mainly by the first two considerations, because after all it is not the instrument that counts so much as it is the ability to play it. However, in the following pages we point out some of the important advantages of each of the instruments we teach.

If you have already decided what instrument you would like to learn to play, you may turn directly to the description of our Course covering this in-

strument. Otherwise, you will find it interesting to read about all of our Courses, and then decide.

| | <i>Page</i> |
|--------------------------------|-------------|
| Clarinet | 21 |
| Cornet and Trumpet | 20 |
| Electronic Organ | 21 |
| Flute and Piccolo | 20 |
| Guitar | 13 |
| Modern Harmony | 22 |
| Hammond Organ | 21 |
| Hawaiian Steel Guitar | 17 |
| Mandolin | 17 |
| Reed Organ | 21 |
| Piano | 10 |
| Piano Accordion | 14 |
| Pipe Organ | 21 |
| Practical Finger Control | 22 |
| Saxophone | 19 |
| Spanish Guitar | 13 |
| Tenor Banjo | 19 |
| Trombone | 20 |
| Trumpet | 20 |
| Ukulele | 17 |
| Violin | 15 |



Your phone rings. "May we come over?" an eager voice asks. For music has made your home the center of attraction.

Interesting, inspiring lessons

THE U. S. School Courses of Instruction are prepared for both the beginner and the advanced student. If you have already studied you need not feel that your previous knowledge will not count. The Musical Director will grade you according to the ability you show, and will start you at the proper point in the Course. On the other hand, if you are a beginner, your progress from the beginning will be rapid and satisfying.

Whatever instrument you choose, our general method of instruction is the same. Each lesson contains enough work for a week unless you are in a position to advance faster. All the Courses are well balanced. The explanatory lectures and supplements alone are worth the price of the entire Course even to the person who does not practice the music because they give one a greater understanding of what music means, and a keener appreciation of its beauties. The lessons are concise and simply worded so that anyone can understand and follow them easily. The sheet music itself forms a valuable library of selections you will never tire of playing. Throughout the Course, as far as possible, attractive pieces, familiar songs, and standard compositions of proven popularity are used to demonstrate each new step. Scales and exercises are cut down to a minimum. By these means music becomes easy to master, quick to attain.

PERSONAL ADVISORY SERVICE ♦ Our Personal Advisory Service offers the free advice and services of trained musicians any time you wish aid.



There is never a dull moment when you have music at your command. Nothing so quickly kindles interest and promotes friendship.

However, everything is so clearly explained and illustrated in each lesson our students find there is little left to ask.

SHEET MUSIC ♦ A private teacher is obliged to charge a pupil extra for all books and sheet music. The U. S. School of Music, however, includes a two years' supply of music beautifully engraved on the finest paper at no extra charge to students. If purchased separately, retail price of the music in the U. S. School Piano Course, for example, would be \$25.00.

LECTURES ♦ But the U. S. School does not stop there. With the lessons there are lectures, which not only explain fully how to play the music but also teach you a knowledge of simple Harmony so that you understand and grasp each new point.

In these lectures you will find, too, that Music is treated from the more cultural aspect. You will learn some of the stories of the Operas. The lives of many of the great composers are sketched so that you will get a broader understanding of what their music means. You must understand the inner secret of a piece of music if you are to interpret it with feeling.

TECHNICAL POINTS MADE PLAIN ♦ The things which the student ordinarily finds difficult are made simple and plain in our Courses. Finger positions are not only fully described, they are actually pictured for you. You can compare your own hand positions with those in the pictures and be absolutely sure you are right. And since you have the lessons always with you, you need never be at a loss to know what is the right thing to do for a single moment.

GO AS FAST AS YOU LIKE ♦ We do not limit your progress. If you have the time and desire you can cover the work as rapidly as your ability permits. Your lessons are complete in every way. Merely master them one at a time, and in a short while you will find yourself playing a variety of attractive selections.

On the other hand, you can make your study purely a spare time hobby. If your opportunity for practice is limited, take two or three weeks to a lesson. You are never hurried when you study this way. Yet you have the assurance that what time you do spend is used to the very best advantage.

HOW TO CHOOSE THE INSTRUMENT THAT WILL GIVE YOU THE MOST PLEASURE

YOU have perhaps already decided which instrument you would like to play. In case you have not yet fully made up your mind, however, the following considerations may help you to do so.

First: *What instrument do you love best to hear? What instrument do you long most to play?*

Second: *What instrument is already in your home?*

Perhaps there is a piano or organ, a rare old violin, cornet, flute or maybe a long forgotten guitar or banjo somewhere about the house? If you are prompted more by the insistent longing for musical expression than by preference for any particular instrument, it may be wise for you to start on whatever instrument is closest at hand. Even if you should later decide to learn some other instrument, you will find that the time spent on the first is not lost. You will have learned to read notes, you will have a better understanding of the right way to practice, and your advancement on any other instrument will be more rapid and easier.

Third: *What instrument in your locality will give you the best financial returns?*

All instruments have money-making powers, but not all of them can be used professionally to advantage in every community. Is there a band or orchestra in your town? If so, it may then be well to choose an instrument that is used in band or orchestral work. Are there many people in the community who already play that instrument? Is there a teacher of that instrument in your town now or would you have free opportunity to build up a class after you finished the Course? All of these things should govern your decision.

If you are taking up music chiefly for the joy it will bring you and others, you should be led mainly by the first two considerations, because after all it is not the instrument that counts so much as it is the ability to play it. However, in the following pages we point out some of the important advantages of each of the instruments we teach.

If you have already decided what instrument you would like to learn to play, you may turn directly to the description of our Course covering this in-

strument. Otherwise, you will find it interesting to read about all of our Courses, and then decide.

| | <i>Page</i> |
|--------------------------------|-------------|
| Clarinet | 21 |
| Cornet and Trumpet | 20 |
| Electronic Organ | 21 |
| Flute and Piccolo | 20 |
| Guitar | 13 |
| Modern Harmony | 22 |
| Hammond Organ | 21 |
| Hawaiian Steel Guitar | 17 |
| Mandolin | 17 |
| Reed Organ | 21 |
| Piano | 10 |
| Piano Accordion | 14 |
| Pipe Organ | 21 |
| Practical Finger Control | 22 |
| Saxophone | 19 |
| Spanish Guitar | 13 |
| Tenor Banjo | 19 |
| Trombone | 20 |
| Trumpet | 20 |
| Ukulele | 17 |
| Violin | 15 |



Your phone rings. "May we come over?" an eager voice asks. For music has made your home the center of attraction.



The Piano

THE most popular instrument in the world today is the piano. You will find pianos everywhere—in modest homes, in mansions, in clubs, camps, ships at sea—every place where people gather.

This popularity is easily understood when you recall that on this instrument the performer is able to play both melody and accompaniment. When you play the piano you are the “entire orchestra” yourself. You do not need the assistance of other instruments to round out the melody.

In other words, if you play the piano you fulfill every musical desire and enjoy the utmost in musical pleasure at the same time. Furthermore, a knowledge of the piano is a solid foundation for other instruments. Once you are thoroughly acquainted with the piano, to take up other instruments is merely a matter of acquiring technique, fingering, etc. The piano gives you a thorough musical knowledge and appreciation that can be acquired with no other instrument.

Doubtless a great many of your friends have a piano, and if you know how to play and have memorized a few pieces, you can help make many an evening more enjoyable.

Do you like dance music and popular songs? Or do you prefer classical music? As soon as you have learned to read notes easily and feel at home on the keyboard, you will be able to play the kind of music you like best. Musical notation is just the same whether you play the “blues”, snappy hits from Broadway’s “Tin Pan Alley”, swing music, or Rachmaninoff’s *Prelude in C Sharp Minor*. The important thing is getting started right.

As proof of the remarkable ease of learning the piano by this method, let’s take an example from the Fourth Lesson entitled, “COUNTING MADE EASY.” A great many teachers make their pupils play in time by counting for them during the lesson. The result is that the pupil plays his piece in time while the teacher is there, but as soon as he gets home and there is no teacher to count for him, the tune sounds wobbly. But in our Course, we show you a simple secret that will enable you to figure the right time for yourself—that will show you how to accent each measure so that the result is:—rhythm! It won’t be long before you’ll have your friends waltzing around while you play in perfect time for them.

IT'S FUN TO LEARN THE PIANO THIS FASCINATING WAY ♦ The Piano Course is a quick-action, practical Course for those who want to learn to play. Pleasantly and efficiently you will learn to read and play any kind of music of average grade in an almost unbelievably short time.

The great popularity of U. S. School training is probably due to the fact that students find themselves playing before they expect to. Each new point of instruction is incorporated in an attractive piece; each new step is illustrated with diagrams, charts, and photographs wherever they will make the meaning clearer. The printed instruction is as easy to understand as though you were taking a private lesson here in our studios. Miss Dorothea Eubanks, of Loveland, Colo., writes: "It seems as if a most intelligent teacher is here by my side taking a personal interest in me. This gives one the inspiration to go on."

By following the charts and illustrations in the lessons, and then playing on the piano what you have just learned, it is almost miraculously translated into musical knowledge in your mind, and can be applied to any new music you may wish to play.

Step by step, week by week, new and more delightful pieces train your fingers to reach automatically for the right keys—to sound broad, rich chords, to play with expression and feeling. Constantly your muscles become more used to playing, your eyes more familiar with notes so they can be read as easily as this page.

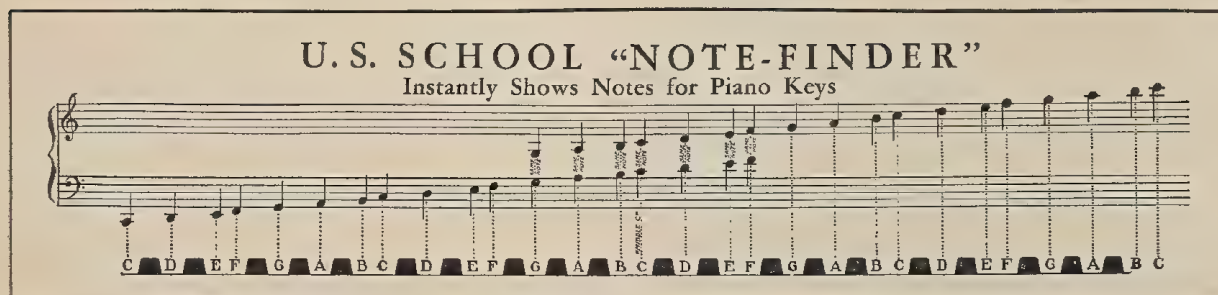
When the work of a new composer is taken up there is an interesting story about him. In lesson 27, for instance, you will read the tale of Mozart's brilliant life. Then when you have read the lesson and are ready to play the Mozart *Minuet*, you will get twice the enjoyment from it because you will know how Mozart felt when he composed it, and you will know how to put feeling into your own playing.

OUR INSTRUCTION GIVEN BY FAMOUS MASTERS ♦ Students of the piano are espe-

cially fortunate indeed to be able to study under the inspiring direction of Nicholas de Vore, formerly Editor of the *World's Best Music*, actively identified with the promotion of music, and at present Director of Musical Research for the National Broadcasting Company. In his work Mr. de Vore had the able collaboration of Jacques Fermont. Mr. Fermont, American born musician, pianist, and teacher of many years experience, is the author of works on the piano published in this country and England. Through his friendship with famous pianists in this country and Europe, Mr. Fermont learned many secrets of performance that he has tested and perfected in years of private teaching. Under such expert instructors you can see for yourself the rapid advancement possible.

PERSONAL ADVISORY SERVICE ♦ The Personal Advisory Service will give you the utmost personal and individual attention. Mr. Paul Hines, of Portales, N. M., was kind enough to compliment us as follows: "Imagine my surprise to find that you folks were really interested in what I was doing, and how I was progressing with my music. I really appreciate that, and I imagine most of your other pupils do too. I have shown your Course to several good musicians and they said it was the most complete they ever saw. You sure have made a booster out of me."

Space does not permit listing here the eighty-four beautiful piano pieces included with the Course, more than two years supply. By actually playing you will become familiar with almost every type of music: songs, ballads, waltzes, marches, dance music, folk songs, sacred music, classical music. You will play music by the finest composers: Chopin, Schumann, Beethoven, Schubert, Tchaikovsky, as well as lovely folk melodies from America, Italy, Ireland, Russia, Poland, and our own inimitable Southern songs. There is new music, and music that has been heartfelt for generations; you will enjoy it all, we feel sure.



One of the most practical inventions presented to the musical world is the U. S. School "Note-Finder." This simple device, when placed on the piano, points out the note for each piano key so that the beginner can tell at a glance just where to play.

READ HOW EASILY OTHERS HAVE LEARNED TO PLAY THE PIANO

Here are just a few of the thousands of grateful tributes we have received from piano students:

CALIFORNIA MAN SURPRISES SELF ♦ "I ordered your piano course just to have something to do to pass the time evenings when I was home. When I received the lessons I took the instantaneous note finder and struck the notes right off. You can imagine my surprise when after three or four weeks I found that I could actually play real tunes,



Do you think it is difficult to learn to play? You will be surprised to discover how easy it is—and how much fun!

something I would never have believed possible without previous knowledge of music.

"Now when I play for people they hardly believe that I learned to play so well with a correspondence course in so short a time.

"I am getting now to the point where even the hardest music holds no terrors for me. Any person who takes your piano course and studies it cannot help but learn to play, because it covers everything they could ever want to know on the subject."—H. C. SHARP, Inglewood, Calif.

MOTHER MARVELED AT PROGRESS ♦ "You will never guess how much joy this piano course gave me, and how my mother marveled at the progress I made. I recommend this course to anyone who earnestly desires to study music."—EDITH BARRETT, Brooklyn, N. Y.

FULFILLS HEART'S DESIRE ♦ "I want to say that words cannot express my gratitude for the U. S. School of Music, not for the lessons alone but for your kindness you have shown me through this course of lessons. Your school has filled the greatest desire of my heart and that is music in my home. I have six children, five of them are taking your lessons. The baby child, a 7 year old boy, is on the 14th lesson and doing fine."—Mrs. W. E. DAVIS, Encino, N. M.

DOUBTED HIS ABILITY TO LEARN ♦ "Really, I never knew I could learn to play the piano this easy way; right at first when I started with your lessons, my friends were doubtful about your course, but now they think different! They are nearly overcome with amazement, to see how I learn so fast."

—FRANK ROCHON, 7541 Henri Julien, Montreal, Canada.

APPRECIATES FAIR DEALING ♦ "I thank you very much for your kind interest in my lessons. I am very grateful to you, and appreciate very much your honest and fair dealings and the way you stood up with your part of the agreement. I certainly do my best to make known your School of Music."—SISTER MAGDALEN OF ANGELS, St. Peter's Hospital, Olympia, Washington.

BAKER SHOWS HE IS MUSICIAN TOO ♦ "I feel I must tell you how I have progressed in this study of music that I have pursued for the last two years. I have never gotten so much fun and enjoyment out of anything that I have attempted before in my life. I have always been a lover of music but now I find a new enjoyment in it that I never had before. The two years I have been studying have passed very quickly and here I find myself able to play, a cherished dream I have held for a long time. As I work eight hours a day in a bakery I of course did most of my practicing at night and weekends. I was laughed at for my ambition to learn to play but I kept right on until I could play and then I commenced to command a little attention. This has made me feel extremely happy."—CLAIR J. SPEARS, Ft. Wayne, Ind.



The Spanish Guitar

PLECTRUM STYLE

WHEN you hear the distinctive music of a guitar it usually brings to mind a brilliant picture of romantic Spain—of swarthy lovers gayly bedecked in reds and yellows, and strumming a soft accompaniment to a serenade beneath a sweetheart's window.

Perhaps it's the romance in all of us that gives the guitar its extremely broad appeal. Hollywood actors, salesgirls, mechanics, students, aviators, housewives, servicemen and doctors are among the thousands who have learned the guitar through our lessons. They have found in the mellow tones of this beautiful instrument a release from the cares of life, and a pleasant way to entertain friends.

Students of the U. S. School of Music are especially fortunate in having as their instructor Harry Volpe, nationally known guitarist, NBC artist, and recording guitarist for Decca Records. For three years Mr. Volpe was winner of the American Guild of Guitarists Cup as the finest guitar performer.

All the music in the Course has been personally selected, arranged and edited by Mr. Volpe, and full size action photos from various angles show his fingers and hand positions as each new step is explained in the lessons. An interesting point about these pictures is that angle shots were taken so that each illustration shows the hand in exact playing

position as if seen by the student's eyes. Thus you will learn to play by notes and simple diagrams, and then you check your own finger positions with close-up pictures of a master performer. There is no possible chance for error.

You will learn by the modern plectrum style—the easiest way to play the guitar. The strings are picked and chords strummed with a plectrum (pick) held in the right hand.

Space permits listing here only a few of the contents of this 96 lesson Course: Three ways to tune the guitar, playing positions, how to read notes, how to play a familiar tune at the end of the first week, timing your music, secrets of tone production, accompaniment chords, melodies with chords, guitar solos and duets, and chords in all the playable positions giving every effect up to the most modern blue chords.

As you learn to play you will master every kind of music: songs, ballads, folk music, dance band chords and rhythm, cowboy and hill-billy music, hymns and classical guitar solos. You will learn familiar melodies right from the start. Step by step you will add new abilities as you gain in skill until you discover the glorious satisfaction of expressing yourself and entertaining your friends through the music of your guitar.



The Piano Accordion



THE Piano Accordion is as modern as Hollywood, as smart as New York. A fairly recent invention, this versatile instrument has leaped into great favor. All at once it has become one of the most popular and entertaining instruments of the day. Rightly so. Played like a piano—rich as an organ, sweet as any sax combination, sonorous as a brass ensemble—it is an entire orchestra in itself. You will love its full tone and broad sweeping harmonies.

An absolute beginner can now learn to play this fascinating instrument by the same simple method that has been used with such great success for other instruments. Our Piano Accordion Course was prepared, with the aid and collaboration of our Staff, by Mr. JOHN SERRY, one of New York's foremost accordionists, and former member of the well known Shep Fields Orchestra.

An exclusive feature of the Course is that you learn how to play directly from piano music, as well as from Piano Accordion arrangements. This one feature opens up the whole field of popular music so that you will have no trouble playing the latest hits in a professional manner.

We offer instruction for Piano Accordions having from 12 to 120 or more basses. Thus, no matter

what kind of an accordion you have or choose, you will be able to master it. The simplified instruction, the many pictures and diagrams, make everything surprisingly easy to understand. If possible, try to start with an instrument having at least 24 bass buttons. You will be surprised to find that the greater number of basses you have, the easier it will be to play.

For Piano Accordions having 12, 24, 32 or 48 basses, we offer a 24 Lesson Course. If later you get a larger instrument you can continue your lessons without trouble. *On your enrollment form be sure to mention the number of basses on your instrument.*

The beauty of the Piano Accordion is that you can take it with you almost everywhere you go. At the shore, on your vacation, at a picnic, you will always be the center of attraction if you take along your accordion. Another thing, many people find this instrument a very profitable source of income. There is a demand for accordionists on summer cruises, at resorts, or in hotels. And they are well paid, too. If you start now, in an unbelievably short time you will have your accordion pouring out rich, lively melodies and modern harmonies that will put swing into any crowd.



The Violin

DID you ever hear a violin pleading, and whispering, and seemingly alive in the hands of a skilled player? It has been said that the violin comes nearest to approaching the tone of the human voice and that is the reason this instrument appeals to so many people to take it into their hands and make it sing.

The fine reputation of the U. S. School rests in no small part on the strength of its Violin Course. Many years ago, Ovide Musin, head of the Musin Virtuoso School of Violin in New York, and companion player of the great Polish violinist, Wieniawski, said to our founder, Mr. Kemp: "How can you teach violin through written lessons?" Mr. Kemp invited him to the School and showed him the fully illustrated lessons for violin beginners.

"Ah!" exclaimed Musin, "you have taught me something. I take the bow and the violin and show the pupil how to hold them and tell him to do the same. He has to go home and carry that in his mind until he comes again. But you give pupils a picture of the correct positions and they have it before them all of the time." Ovide Musin was a marvelous artist, a wonderful teacher. He expressed admirably an advantage of the U. S. School Method. Our lessons both *show* and *explain* exactly what you should do, and they are always at your fingertips.

The present Course contains 79 graded selections, and 89 instructive pictures. It cost us more than \$25,000.00 to prepare these superb Violin lessons.

Attractive pieces are given early in the Course so you will be stimulated and inspired to make more rapid progress. Nearly every composition is furnished with piano accompaniment, a boon to violin players. A few titles from the 79 selections will indicate the wide variety of compositions you will be able to play. *Merry Widow Waltz*, *Cradle Song*, *Humoreske*, Schubert's *Serenade*, *Hungarian Dance* by Brahms, and *Song of India* by Rimski-Korsakoff.

Among the collaborators on the present edition of the Violin Course is MR. RALPH HENKLE, a violinist from the world famous New York Philharmonic-Symphony orchestra. He shows you in full size photographs taken from every conceivable angle just how to hold the instrument, the bow, the various positions of hands, wrists, and elbows so that you may be trained in the finest tradition of violin playing.

When our student Mr. Julius F. Maggar of Bethlehem, Pa. completed his Course and received his Certificate of Proficiency, he wrote, "I have enjoyed every minute of my Course and I will endeavor to better my playing every day. At present I am playing with an orchestra, and am making a little extra money. It seems as though I just started on my lessons a few weeks ago because I am so interested in playing. I would be very happy to know that my letter has inspired some hesitant music lover to take your Course of training as others have inspired me, and at present I am thankful that they did, for otherwise I would still be hoping to play an instrument."



POPULAR INSTRUMENTS ♦ Happy days, romantic nights, friends who will love the music you can coax from a guitar or tinkling mandolin—these can be yours when you have learned to bring out the music that is in you waiting for release.

Do you like a small fretted instrument that will make the crowd sing?—The mandolin or banjo is the answer. Do you want to play ballads, cowboy songs, accompany yourself with rich guitar chords

and runs?—Then it's the mellow voice of a guitar for you.

You can play the guitar in Hawaiian style with a steel held in the left hand to "stop" the strings wherever you desire; finger picks on your right hand pluck the melody which on this instrument sings like the wind sighing through palm trees.

Think of the instrument you like best to hear—that is the instrument you should learn to play.

Hawaiian Steel Guitar

SOUTH Sea Islands with shining blue lagoons—brown skinned maidens dancing on the shore to the weirdly beautiful music of the steel guitars—that's what your friends will imagine when they hear you play your Hawaiian Steel Guitar. It's extraordinary the way this instrument with its singing tone has captivated people.

And it's easy to learn because instead of using the fingers of the left hand to "fret" the strings, you use a small piece of metal called a "steel." This produces the peculiar tone that is characteristic of Hawaiian type playing. If you already have a guitar you can quickly adapt it to Hawaiian playing in a way we shall be glad to explain to you.

You will find in the early lessons some of the original Hawaiian Love Songs such as *Sweet Lei Lehua* and *Oloha Oe*, the piece known as the national hymn of the Hawaiian people, which was composed by Queen Liliuokalani, the former queen of the Hawaiian Islands.

Early in the Course you will discover how to make the "Vibrato" which imparts that strange tremolo to the melody. And within three months you will learn how to play "grace notes" by means of the sliding steel, a feature of Hawaiian playing very popular over the radio.

However, our Course does not restrict the student to Hawaiian melodies, pleasing though they are. Many other varieties of music have a charm when played in the Hawaiian style. You will learn that fine old song, *Drink to Me Only With Thine Eyes*, the romantic *Juanita* as well as many of the semi-classics and light opera selections. In all there are 90 compositions graded according to difficulty, and taking in almost every type of music. Also, you will find simple and complete explanations of chord construction, "blue scales" and directions for making your own arrangements of pieces.

In the evening when the crowd gathers, what a hit this music makes! A few selections on your guitar will have your friends harmonizing—creating good times with you and your guitar as the central point of the entertainment.

Mandolin

THE Mandolin is distinctly an instrument for good times. It is one of the easiest to learn and one of the jolliest. There is something thrillingly romantic about its silvery tinkle, something that

works its way into the heart and touches everyone with gladness. The Mandolin can be played alone with very good effect. It is the sort of instrument you picture on a moonlight night, drifting languidly in a canoe, beneath the sparkling stars or dreamy moon. An instrument that fits in with an evening by the camp-fire, and yet it is much more than this. Played with Piano accompaniment, the Mandolin leads an evening's singing at home.

The Mandolin Course consists of 24 Print-and-Picture Lessons. The first two Lessons familiarize you with the instrument by written instruction, twenty-two illustrations, and a full size Finger-board NOTE FINDER Chart.

Diagrams and charts simplify note reading, and how to play in time. You will learn to play a total of twenty-one attractive Mandolin solos contained in the Lessons, and to master any other music of similar grade.

MR. ZAHN M. BICKFORD prepared this Course as well as several others of the string instrument group. As a concert performer he is second to none, as a thorough teacher and composer for these instruments, he stands alone.

To anyone who looks to music essentially for good times, the Mandolin is heartily recommended.

Ukulele

THE Ukulele, always an entertaining instrument, has enjoyed a tremendous revival during the past year. Compact and easy to play, it is an excellent accompaniment for informal group singing.

In step with the new uke craze, the U. S. SCHOOL OF MUSIC has prepared an entirely new Course of 24 Lessons. Written in chatty and informal style, this Course will teach you how to accompany yourself or other singers, how to play melodies and give them a flowing, tremolo effect; how to organize ukulele groups, and all the points necessary to make you a finished ukulele player.

You will learn to play in pick style; instruction is also included for finger style playing. You will learn to read music and songs by notes, to understand chord symbols (diagrams) and to play from popular sheet music. Instruction is given on all the important types of strokes and chords.

The music you will play in the Course includes standard, easy selections at the beginning with songs, jazz rhythms, and modern ukulele numbers written expressly for U. S. SCHOOL students. Mastery of this easy instrument will be a pleasant introduction to music, and one that will encourage you to go farther.



SAXOPHONE & TENOR BANJO ✧ Today, more than ever before the "brasses" as musicians call the trumpets, trombones, and saxophones, are gaining greater importance in music. The saxophone with its reedy tone has the mellowness of the woodwinds, and at the same time the brilliancy of sparkling tone that distinguishes the brasses. The modern saxophone is built with such precision and scientific accuracy that you will learn to play it in a

remarkably short time by the easy, illustrated instruction of the U. S. School Saxophone Course.

Essentially an American instrument, the banjo has maintained its popularity as a solo instrument as well as in the rhythm section of many dance bands. You can chord it in all the syncopated rhythms of the latest swing; it will carry the melody in a fast "break"; if you like to play for your own amusement as well as for friends, your banjo will keep everybody in high spirits.

The Saxophone

EVERYBODY loves to hear mellow, captivating Saxophone music. That's why Sax-players are so much in the spotlight—so popular.

And now *you*, too, can know the thrill of being a popular musical entertainer on this wonderfully fascinating instrument!

For here's good news—the Saxophone is one of the easiest instruments to learn to play. Almost anyone can master the scale in an hour. It is not unusual for beginners to play popular music in a few days, and show marked proficiency within a few weeks or months.

With the coming of swing music, the Saxophone has reached the position of one of the most popular instruments of the day. It is, however, almost a century since the original idea of the Saxophone was first tried out. In the military bands of Belgium and France this instrument has quite superseded the

Bassoon and to some extent, at least, the Clarinet as well. In our own country one hears its alluring strains in homes, schools, churches, theatres, over the radio—everywhere. There is a composite quality to its tones that makes it sound like a combination of both reed and brass. It renders a pleasing sonority to any musical group.

The study of the complete 96-lesson Course on this instrument under the U. S. Print-and-Picture Method makes you a complete master of its every detail, and we have many examples of marked success to our credit. Some of our Saxophone students are doing concert work and others are employed in orchestras and on the stage.

And remember many young men in the colleges of the country not only get real pleasure from their "sax" but play in orchestras on the side and in this manner help to defray their college expenses.

The Tenor Banjo

IF you like good times, with everybody hilarious and up on their toes, play the Tenor Banjo. This peppy instrument is taking a leading place in modern dance orchestras because of its brilliant tone and clear, snappy jazz effects. Whether you play solo or with an orchestra, it is a pleasing instrument popular with both young and old.

Essentially an American instrument, the Tenor Banjo has been developed from a crude, home-made affair of the covered wagon days "(Oh, Susanna!)" to the beautifully finished wood resonator banjos of today.

You will learn the short-cuts of Tenor Banjo playing from our 48 Lesson Course prepared under the direction of MR. ZAHM M. BICKFORD, formerly Director of the Glee Club at Columbia University, and prominent stringed instrument player.

Special attention has been given to the various jazz forms and novelty strokes used by professionals. An especially valuable feature of the Course is the instruction on how to arrange chords from piano music or other instrumental parts, thus saving the expense of buying special Tenor Banjo parts of the popular songs.

Here are only a few of the fascinating subjects explained and made interesting in the Tenor Banjo Course:

The Tremolo
How to Play Melody Style
Syncopation
Jazz
The Fox Trot
Training the Eye to Read Music
Playing Chords
Jazzing the Fox Trot
Tenor Banjo Duet
The Principle of Chords
Professional Style
How to Transpose

The Tenor Banjo Course also covers instruction for the four string Tenor Guitar.



Trumpet and Cornet

LISTEN to any good dance orchestra, "hot" or "sweet"—and you'll hear the Trumpet's clarion call "cut through" the other instruments. Muted, the Trumpet in the hands of a skillful player seems to speak a new language. It can carry a melody with all the beauty of a high toned horn, or it can be made to mimic, laugh, and carry on in comic style.

Now that bands are springing up all over the country, there is a greatly increased demand for competent trumpet players. The instrument is just as necessary to the orchestra where it is the counterpart to the string section.

All that has been said of the Trumpet applies equally to the Cornet. The two instruments are played alike; the difference lies in their shape, construction, and tone. The Trumpet is longer and throws out a clear, piercing tone; the Cornet's tone is more round and full. For home playing, and solos with accompaniment, either instrument is excellent.

The entire Cornet-Trumpet Course, has just been revised by the U. S. School Staff. Solos with piano accompaniment are included in case you wish to play with a musical friend.

This modern Course will train you in tone production, intonation, solo performance, playing with a band or orchestra, slurs, use of mute attachments, double tonguing, embellishments, etc., each of which is taken up and illustrated by an attractive selection. In addition to building up a delightful repertoire of solos, you will gain useful information about the care and maintenance of your instrument, an understanding of how music is a language of the emotions, and interesting information about the great composers. This 96 Lesson Course, with two

years' supply of sheet music included, is the ideal bridge from beginner to finished player.

Trombone

THE man under the spotlight in the modern dance band is usually the trombonist. That's because a good player can produce any number of new effects on this instrument. The slide Trombone is very exact in producing correct pitch, and has a tone similar to the Trumpet except that it is richer and fuller.

This Course of 48 newly prepared lessons illustrated with an ace New York trombonist in action will instruct you all the way from naming the parts of the instrument to soloing with accompaniment, and performing the latest "rips", "breaks", and hot orchestration. On satisfactory completion, you will be qualified for Certificate of Proficiency.

Flute and Piccolo

THE Flute produces such a pure, sweet tone that it has been called the prince of instruments. And because the Piccolo plays along mischievously an octave higher than the Flute, it has been called the "jester." You will find our Flute or Piccolo Course so easy to understand that you will be playing simple melodies in only a few weeks.

We are especially fortunate in having the Flutist of the Metropolitan Opera House Orchestra, MR. DONATO D'ONOFRIO, as instructor for this beautifully prepared Course.

The 48 Lessons contain carefully graded instruction on 40 Flute solos with Piano accompaniment

Clarinet

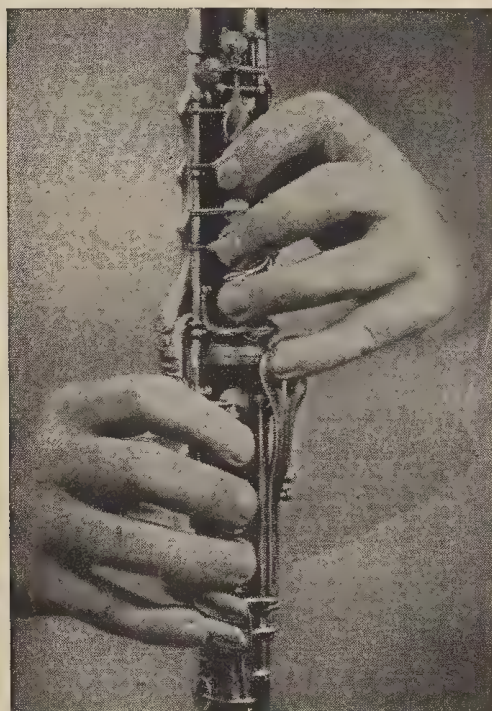
THE clarinet has many friends among the lovers of music both "sweet" and "hot". Well established among the orchestral instruments since the days of Mozart, the clarinet calls for equal finesse in the hands of today's player of the "licorice stick," as it is known among the musicians.

The clarinet also has great value as a band instrument because it replaces the violins of the orchestra. A knowledge of clarinet is valuable to anyone interested in music as a profession because many clarinetists double on sax to the advantage of their incomes as well as their musical knowledge.

This brilliantly designed Course was prepared by Mr. Paul Van Bodegraven, Associate Professor of Music Education, University of Missouri.

Here are a few reasons why this 48 Lesson Clarinet Course (*Boehm System*) will teach you to play in an amazingly short time:

1. Instruction written in simple, friendly style with diagrams inserted wherever necessary.
2. Illustrated throughout with close-up photos and charts to show hand and fingering positions, holes and keys, etc.



3. As you learn each new step, you play a tuneful piece of music—so actually you learn to play by playing. There are 240 selections including many clarinet solos with piano accompaniment.
4. You learn standard rhythms and syncopation qualifying you to play all types of moderately difficult music.
5. Care and simple adjustments of instrument explained.
6. Descriptive information on all band and orchestral instruments.



7. Interesting and informative stories of famous composers, with compositions by them in same lesson.
8. Check-up and Advisory Service give maximum efficiency in learning rapidly.

Organ

PIPE, REED, ELECTRONIC, HAMMOND

THE organ, an ancient instrument mentioned in the Bible and used by the early Greeks, is often referred to as the king of instruments. There is no other musical device created by man that pours forth a more majestic volume of tone.

The first organs were very crude. A player had to hit a large key with closed fists; it took a sturdy individual to make an organ player then. Slowly the organ developed into the amazingly complex and sensitive instrument it is today.

The School is proud to announce a remarkable new 96 Lesson Organ Course covering instruction for one, two and three manual pipe organs, the reed organ, and electronic organs including the Hammond Organ. This Course has been prepared by J. M. Kolb and Hugh McEdwards with the U. S. SCHOOL OF MUSIC staff.

Miss Kolb, Mus.B., formerly on the faculty of the Philadelphia Academy of Music and organist in New York and Philadelphia churches, is also a

composer and performer of her own compositions on the radio. She has a pleasant, informal way of making organ instruction jump off the printed page into the mind of the student. This process is made vivid by more than 40 closeup photos illustrating playing positions.



Hugh McEdwards B.A., Mus.B., A.A.G.O., studied under the great organist Bonnet in Paris. Mr. McEdwards is at the console of the pipe organ; Stanton Hyer, organ soloist at Radio City Music Hall, illustrates for the Hammond Organ.

Such is the instruction you will receive if you are an organ student, and it will prepare you to play on the mighty pipe organ, the reed organ and the increasingly popular electronic organ. This is not only an excellent chance for beginners to take up the organ under the finest supervision, it is also a splendid opportunity for people familiar with the piano or reed organ to get into the lucrative field of pipe and electronic organ playing in churches, restaurants, and radio performances.

Organ stops and registrations are explained and illustrated for every type of instrument. The Lessons start with the A-B-C's of music and introduce easy, familiar tunes. Gradually new points of instruction are added as part of an attractive piece. The sheet music in each lesson shows registration for pipe organ, reed and electronic organ and alone is worth the price of the Course. If the organ has an appeal for you, there is no better investment you can make than this Course.

Practical Finger Control

IN learning to play any musical instrument, there are three things to be accomplished. You must learn to read notes. You must become familiar with the mechanics of your instrument -where to find

the different notes on it and how to produce them. And, you must learn to make your fingers obey the command of the brain as quickly as the eyes read the notes.

The first two of these things can be accomplished very quickly. There are only seven letters in the musical alphabet. There are only 88 keys on the Piano. And most instruments have far less than this.

The real difficulty in learning to play has been in the mastery of technique. Technique is merely a long word that means perfect control of the fingers. But it must be acquired.

This perfect control of the fingers depends on two things—the strength of the muscles and the alertness of the brain. When you read music, the brain must quickly get the signal from the eyes, and it must instantly flash a message to the proper fingers so that you will play the right notes. Unless the muscles are properly trained, they will be slow to answer.

The Course in Practical Finger Control consists of 24 sets of exercises for the muscles used in playing an instrument. No matter what instrument you study, Practical Finger Control will help you.

Whether you are a beginner or an advanced student, be sure to get Practical Finger Control when you enroll for an instrumental Course.

Modern Harmony

THE Modern Harmony Course will teach you the "know how" of music. You will learn to take music apart, see how bass lines and voice parts fit together, how various rhythms are made, and how to write an accompaniment to a beautiful melody you have dreamed up.

You will learn music theory painlessly so that you can create music with life and animation in it. We encourage students to express their own musical feelings, to write music that is not only correct but also full of the spirit which makes music have meaning.

Like taking a trip in the music world, the Course will map out and describe chords and intervals, harmonizations of all kinds, and how to write music yourself. You will send examples of your work to your instructor who will return them with corrections and suggestions. As you progress you will enter new fields and find yourself writing not only for the Piano but for string and wind instruments. Arranging for dance bands and small orchestral groups is taken up in the second half of the Course. Whether you want to enter music professionally or to be a well trained amateur the Modern Harmony Course is the most interesting and practical instruction available.

ANSWERS TO QUESTIONS ABOUT OUR COURSES

There may still be questions you want answered before you enroll, and it is our purpose to satisfy you on every point. If we have not already covered what is in your mind, perhaps you will find what you want in the following.

- *I don't know one note from another. Can you teach me to play?*

We certainly can. There should be no question in your mind on this score. PROFESSOR TARTINNI, one of the world's noted musicians, taught music by letter-lessons about a century before our time, but it was the U. S. School of Music that popularized the method and by careful study and revision perfected an entire system of lessons to a state of scientific accuracy. Since 1898 we have enrolled over 850,000 students. This gives us a breadth of experience that cannot be equalled in the entire world. Each year we enroll many thousands of new pupils because we have taught successfully. Former students are constantly recommending us to others. This is the secret of our rapid expansion. And as to your not knowing one note from the other—that does not matter. Your progress will be faster and more satisfactory because you will learn the *right* way from the start.

- *I have learned to play a little "by ear" but want very much to learn to play correctly by note. Will my "ear" playing interfere with learning the correct way?*

No, on the contrary, your ear is trained to detect errors in time or wrong notes, and will prove a help. Of course, you will have to start from the beginning and learn to read music and to count time correctly.

- *Can I go ahead as fast as I'd like to with the lessons or must I study only one a week?*

You can do as many lessons a week as you are capable of handling. We advise studying one lesson a week, but after you get firmly started, if you have extra time for practice, by all means take more. Only remember, it is the regular practice of the lessons that counts.

- *Does your Course include all material or do I have to buy extras?*

There are positively no extras of any kind. The Course is absolutely complete and you need buy nothing else.

- *Am I allowed to share my lessons with other members of the family?*

It is a fact that most home study schools demand that you promise not to show your lessons to anyone else. But the U.S. School, on the contrary, urges that every member of your immediate family study them with you. This has been particularly helpful to mothers who wish to study along with their children. It helps both. It cost you nothing extra to have other members of your family study along with you.

- *Do the lessons belong to me after I have finished the Course?*

Yes, you own the lessons, music, and lectures, and you should keep them very carefully for they will be found invaluable for reference, review and study, as well as a valuable library of sheet music.

- *Are your lessons more expensive than taking from a personal teacher?*

Our Lessons are LESS expensive. We doubt if there is a place in the country today where a reputable local teacher can afford to give lessons for so little as we charge, even supposing that the teacher covered the same amount of ground each lesson. In addition to a private teacher's fee, you would also have to pay continually for sheet music and books from a local music store. All this is included in a U. S. School Course, and besides, the Personal Advisory Service can supply you with research and aid the average teacher is not able to impart.

- *I have already studied music about a year. Will I have to start at the beginning again?*

Simply mention how much previous musical experience you have had, and list several pieces you can play in a letter with your enrollment form. We will know exactly how to grade you.

- *Where can I buy a musical instrument?*

The Instrument Division will be pleased to help you select and purchase your instrument. You need a well constructed instrument able to produce full, rich tones with the least possible effort on your part. Write the INSTRUMENT DIVISION, U. S. School of Music, for information and prices if you wish a catalogue. PLEASE MENTION KIND OF INSTRUMENT, such as Guitar, Accordion, Sax, etc.

- *If I move, can you send my lessons to a different address?*

Yes, we can send your lessons anywhere. Merely notify us in advance and there will be no interruption in your mail.

- *Do you send lessons to Canada and Foreign Countries?*

We do. Many of our pupils live on the other side of the world, but they send in their work for correction and make as good progress as anyone.

- *How do you know I am playing correctly when you don't hear me play?*

We teach you, yourself, to know whether you are playing correctly or not. Isn't that far better than depending on a teacher who is with you only once a week? We start you on pieces with which you are familiar. Thus if you strike the wrong note or make an error, your ear will instantly tell you. By the time you get the new pieces that you have not heard before, you will have a sufficient knowledge of music to detect a discord instantly. In music you have a double check against error. You have your eye, just as in reading a book, and you have your ear.

During your Course there are test questions and writing lessons to be filled in and returned for correction. We thus keep in touch with your progress.

- *I am forty-six and fear that I am too old to start learning now, although I should dearly love to be able to play—if only a few favorite pieces. Is it too late to begin at my age?*

You are decidedly *not* too old to begin now. We have many pupils older than you, some past seventy, who have learned to play quite well by our Print-and-Picture Method. Many of our older students write that they feel the pleasure of being able to play just a few pieces more than repays them for their efforts. Our Practical Finger Control Course is recommended to students of advanced age whose muscles are apt to set.

- *Will you send sample lessons?*

We have sent with this booklet an illustration of our Print-and-Picture Method of teaching. You will readily understand that we could not, except at great expense, send an illustration of each instrument.

- *How long has the U. S. School been established?*

The United States School of Music was established in 1898. We were the pioneers in popularizing Home Study Courses in Music. Not only do we have the advantage of having taught more years, and thereby of having learned better how to teach than any other school, but we have also had the greatest total number of students. Then, too, our yearly enrollment shows that we are maintaining our leadership. We are justly proud of the confidence we have established both in our business and our teaching ability.

- *If some point comes up that isn't exactly clear to me, what shall I do?*

We will give any added help you may require, although we have anticipated every possible difficulty and thoroughly explained it.

Everything is so clearly and fully described and explained in each lesson, students usually find that there is nothing left to ask.

However, when a student does need help, he gets it. MRS. J. S. ELDER, of Manton, California, testifies to that as do many others. Mrs. Elder writes:

"I thank you for your kind letters and the interest you took in my lessons."

H. E. KELLY, of Silverdale, Wash., says:

"I want to thank you very heartily for your services to me during this course. It has meant much to me."

- *Will the U. S. School Lessons qualify me for teaching?*

They certainly will. Follow our instructions, and you will be able to teach long before you finish the Course.



Certificate

THE Certificate of Award of the U. S. School of Music in your home will give you definite musical prestige. Many students have found that having our Certificate on display in their studio has helped them build up a class for teaching purposes.

The Certificate is printed in multiple colors on fine parchment paper, and will be inscribed with your name. This handsome award is worthy of framing.

The Certificate is presented to all students who complete the Course and cover the prescribed work in a satisfactory manner.

Each Certificate is personally signed by the Director of Music, and the Registrar of the School.

THERE IS MONEY IN MUSIC . . .



Lawrence Welk, former U. S. School of Music accordion student, is the originator of "Champagne Music," and one of America's most popular orchestra leaders.

YES, there is money in music . . . big money for those at the top . . . comfortable incomes for thousands more. Many successful band leaders make upwards of \$20,000 a year. Their success is all the more inspiring when you consider that most of these famous band leaders were small town boys who started with nothing and made good.

One excellent example is Lawrence Welk, famous Accordionist, Orchestra Leader and originator of "Champagne Music." Mr. Welk is a former student of the U. S. School of Music.

Lawrence Welk was born and raised on a small farm in North Dakota where he spent his first 21 years. Early in life he showed a keen interest in music. Without any instruction whatever he learned to play a little by ear on an old "hand-me-down" accordion. He was so fascinated by the instrument that he resolved to earn money for a good accordion and make music his career. After years of hard farm work came the never-to-be-forgotten day when he had saved enough to buy a modern accordion. With this sparkling new instrument came new enthusiasm.

But Larry was handicapped because he had never learned to read music. Fortunately, however, he heard about the U. S. School of Music and enrolled for the Accordion Course. He found the lessons interesting, enjoyable and easy to follow.

Soon the young musician was playing real music by note and started out on the road as a soloist. In Aberdeen, S. D. he met three other ambitious young musicians and formed his first orchestra.

The band, under Welk's able leadership, grew steadily and soon developed a distinctive style which has become nationally famous as "The Champagne Music of Lawrence Welk." This caught on rapidly; today Welk's Orchestra rates among the country's top bands.

That's the amazing story of a poor farm boy who worked his way to the top in the field of music without a private teacher. The only instruction he had was derived from U. S. School of Music Courses.

Let Mr. Welk tell in his own words of his experience:

The Champagne Music of
LAWRENCE WELK

6406 Sunset Boulevard,
Hollywood 28, California

Mr. George R. Kemp
U. S. School of Music
225 Fifth Avenue, New York, New York

Dear Mr. Kemp:

Please permit me to take this opportunity to express my gratitude and appreciation to the U. S. School of Music for the success I have attained over a period of years from your Lessons.

I have always found your courses interesting and most enjoyable. The simplified instructions were at all times easy to follow and helped greatly in clarifying any problems that arose.

I highly recommend your school to any person interested in furthering their education in music.

My best wishes for your continued success, and for the splendid work you are doing for the advancement of music.

Appreciatively yours,

LAWRENCE WELK

TAKE OUR STUDENTS WORD FOR IT . . .

Then see for yourself

IN this booklet we have tried to give you the information you desire about the U. S. School of Music and its unique method of teaching music. Now let our students finish the story. What do they say about this method, in the light of their actual experience with it? Here are typical statements, voluntary and unsolicited, sent to us by pupils to express their appreciation and good will. The writers have received no remuneration or special consideration in return for the use of their recommendations.

The originals of these letters are on file in our offices at 225 Fifth Avenue, New York City and may be seen there by anyone interested. Please do not write to the authors of the letters as thousands of copies of this booklet go out and it would be unreasonable to expect these people to answer innumerable inquiries, to say nothing of the expense for postage and stationery involved.

Instead, we cordially invite you to call at our offices or have some friend or relative call. We shall be glad to show the originals of these letters, together with thousands more in which students express their delight with our method of teaching.



U. S. School student, W. J. Hockenberry, wins prize

Dear Sirs:

I find that I must voice my thanks for all that I have learned with you. I know that I have progressed further in my two years with you than many of my friends have progressed in four years with the most expensive teachers. Would you kindly tell me whether there is any other Course for Piano more advanced than the one I have just completed.

Sincerely yours,
(Miss) CATHERINE TEARNEY
Lewiston, Mont.

Dear Sir:

I must tell you how much I enjoy this Course in piano accordion. How the dominant seventh chords and the diminished chords are found is just what I have been looking for. I started taking piano accordion lessons from a teacher here in town but he hasn't taught or even spoken about these things which I've found in this course. I certainly shall recommend this School to everyone I know. It surely is a wonderful thing for me. Many thanks for keeping after me to take it up.

I am, sincerely,
(Mrs.) RUTH E. JOHNSON
Evanston, Ill.

Dear Sir:

I just want to take this opportunity to tell you how much I enjoy your lessons for the Violin, and how rapidly I am progressing. Just think, a month ago I didn't know one note from another and now I can play several pieces of popular music. The lessons are so simple anyone can understand them, yet they are so thorough that I have learned to play by note in just a little more than a month. I am certainly thankful that I started studying with your School. I wouldn't take a thousand dollars for my course.

S. E. ANDERSON
Kansas City, Mo.

Dear Friend:

I have played and sung over WOWO in Fort Wayne, Ind., and I also won second prize on WHN in New York City. I have learned the steel guitar, straight guitar, and the clarinet from your lessons.

Yours truly,
W. J. HOCKENBERRY
Bluffton, Ind.

Dear Sir:

I have learned more about music in a few months than I ever hoped to learn in two years. I think your lessons are highly practical and I strongly recommend them to anyone wishing to learn the right way.

WILLIAM SHULTZ
Johnson City, Ill.

Vincentian Sisters of Charity

Respected Sir:

Accept my cordial thanks for sending me the Practical Finger Control which I like exceedingly.

I wish to inform you that during these two weeks I was able to learn eight lessons from music, as it is a review for me. Your courses are wonderful, and am unable to express how much I appreciate them. The more I practice them the better I like them.

Yours respectfully,

SR. M. MELITTA
McKeesport, Va.

Gentlemen:

In regards to the course, there is only one fault I have to find, that is that I wasn't made to see long ago just how wonderful it is. I wish I had taken it long ago. But that really isn't any fault with the course, only my own.

I sincerely hope that many more who read your "ads" and pass them by will awaken themselves to the fact of what they are passing up, and have the courage to write you as I did.

Thank you for your past interest in me, and knowing that it will continue, I remain,

Yours for music the world over,

KENNETH F. BRADY
Hanover, Penn.

Dear U. S. School of Music:

As a student of the School of Music I'm really satisfied. People who have heard me play don't understand how I do it. They always ask me whether I haven't taken a lesson from a teacher, and to their surprise they find out that I haven't. I'm really glad to be one of the lucky students of the School.

(Miss) MILDRED HERMANNS
Athol, Kans.

Dear Sir:

I have studied the course through. I'm so glad I have taken this course. I have played in many different churches, 3 radio stations, WHAS, WAVE, and WGRC, in different programs. I would like to take the final test so I might have a Teacher's Certificate. Thanking you for all of your kindness.

ROBERT M. HUBLAR
New Albany, Ind.

Gentlemen:

I have more than enjoyed the lessons and must say the way everything is explained to the student it is very interesting and easy to learn. Am now teaching my 14 year old daughter, also have enrolled quite a few students whom I teach and every one is getting along nicely. Certainly am very proud of the way your School has taught me and has shown me great success. Also am very glad that my wish has been fulfilled.

(Mrs.) ELLA SCHILKIE
West New York, N. J.

Sirs:

I want to tell you how much I thank you for all the good you are doing for me. Everybody is surprised at my rapid progress. I am very popular now, being invited everywhere. I only regret that I didn't start your course years ago. I am very happy the voice of music is within me. God bless you all and may you be successful in all your efforts.

Yours very truly,

RAYMOND IRELAND
St. Andrew, Jamaica, B.W.I.

Dear Sir:

Thank you for your pleasant letter dated November 10th. As to reproducing my picture, you are at liberty to do so any time if you think it might help inspiring other young girls to follow my example and take one of your courses—I know they'll never regret it. I have no special talent but thanks to your method, I play my guitar, according to impartial people, better than many students who have taken lessons from teachers for longer periods, and naturally at a higher cost. My parents are satisfied with my guitar course and are planning in the near future to give me a piano Course.

Your grateful student,

(Miss) MYRELLA-MUQUETTE SAINT-ANDRÉ
Montreal, Canada



U. S. Students the world over



Wan Abdul Kadir with his U. S. School Diploma

MR. DAVID F. KEMP, President

Dear Sir:

I am very pleased with your music course and therefore thank you very much. The lessons and instructions are not dear at all. I have understood within 10 months time in which I have been able to write some songs of my own native country. I have succeeded in getting one real good native tune which attracted the attention of my friends and make them surprised, who know and understand how to play violin long time before I could do. Enclosed to this letter I am sending you my photo.

Very truly yours,

WAN ABDUL KADIR
Macassar, Celebes,

Dear Sir:

I am 10½ years old and I am the only one in my family that can play piano. I have to learn by myself and can play quite a few pieces. Thank you again. I like the lessons very much.

Respectfully yours, your student,

HELEN H. HEYE

Dear Sirs:

I have now had 18 lessons and am progressing well beyond my expectations. I think the most helpful thing in my course is the clearness with which everything is explained, and I don't believe it is possible to make a mistake or go wrong any where. I am finding out that the letters you publish in your booklet are not in any way exaggerated, and will do my best to make known the U. S. School of Music.

Sincerely yours,

ARTHUR MOORE

Westmoreland, England

Dear Sirs:

I am very pleased at being able to satisfy a desire of many years standing through the medium of your illuminating Course for Home Study, and consider that I made the correct decision when I filled in the enrollment form of your college.

The satisfactory feature to me about the course is being able to take my lessons during the hour most suitable to me, which is 7:30 in the morning. It is also remarkable how closely I feel in contact with the School seeming to receive individual encouragement and sympathetic understanding by direct contact.

My music is beginning to have a deep fascination entirely of its own, and no matter how I feel when I start practicing I always leave the piano with the feeling that one day I will become an accomplished player.

Yours faithfully,

A. R. WILD

Johannesburg, South Africa

Gentlemen:

As a former pupil of your school I thought it might interest you to know of my progress in music.

In December I passed the Vienna State Examination for Violin successfully. As I had to learn German it was of course difficult, but I had an excellent professor who prepared me for this, the highest music examination in this country which I did after two years of hard study.

Looking back to the first years of my musical studies when I was struggling on by myself, after my teacher had left for America, I first heard of your school. Your course inspired me to continue and this now is the result. The methods of your school are the best I've ever come across and I hope that many more will have the same benefit as I have had.

Wishing your school every success,

I. J. LINZ

Vienna

State of New York.

County of New York.

Notar Public.

being duly sworn, says that

he is the president of the Drake-Prune Company, Inc., printers of this book and hereby attests and certifies that all the testimonial letters reproduced in this book have been set in type from the original letters of U. S. School of Music Students.

Sworn to before me, this _____ day of _____, 19____.

Notary Public.

FROM THE LARGEST INSTRUMENT
HOUSE IN AMERICA . . .

A valued testimonial

CARL FISCHER *Musical Instrument Co., Inc.*

SINCE 1872....AMERICA'S GREATEST MUSIC HOUSE

CABLE ADDRESS
CARFISCHER

COOPER SQUARE, NEW YORK, N. Y.
TELEPHONE SPring 7-0395

*National Exclusive
Distributors of*

BLESSING
Band Instruments

PRUEFER
American Clarinets

MARTIN FRÈRES
Clarinets, Oboes,
English Horns, Flutes

JEAN MARTIN
Clarinets, Oboes,
English Horns, Flutes

CARL FISCHER NATIONAL
Band Instruments

SCHMIDT
French Horns

MORESCHI & SONS
Accordions

BALLARINI
Accordions

VENTURI FIGLI
Accordions

IMPERATOR HAND MADE
Accordions

IMPERIAL GUITARS

Manufactures of

CARL FISCHER
WIDE RANGE
Sound Amplifiers

VIOLIN, CELLO and
BASS STRINGS

MONARCH-VICTOR
RELIABLE
Steel Strings

National Distributors of

BUFFET-CRAMPON
Woodwinds

LORÉE
Oboes—English Horns

HECKEL
Bassoons

HAYNES
Flutes and Piccolos

H. Th. HEBERLEIN
Violins, Cellos

Mr. George R. Kemp
U. S. School of Music
225 Fifth Avenue
New York City

Dear Mr. Kemp:

We believe that the enclosed correspondence will be of interest to you.

This individual wrote to us stating that he was thinking of taking one of your correspondence courses, but that he wanted our opinion of your reliability and responsibility, and of the efficacy of your courses, before enrolling.

Because for many years we have been aware of the great success of your courses, and because we know as a matter of fact that you are one of the oldest and most reputable correspondence schools in the country, we have today replied as follows:—

"In answer to your inquiry of recent date we are pleased to recommend the U. S. School of Music to you unqualifiedly. This organization is one of the oldest in the correspondence school field, and has always enjoyed an excellent reputation for reliability and great success in teaching music by correspondence to persons throughout the world."

Very truly yours,

CARL FISCHER MUSICAL INSTRUMENT CO. Inc.

D. Sherman

ds, me

ONLY A FEW CENTS A DAY . . . PAY WHILE YOU PLAY

NOW that you have seen how *easy* it is to learn music at home without a private teacher, you are anxious to know what it will cost. You are probably wondering if you can afford to take this instruction that will mean so much to you in pleasure, popularity and profit.

You certainly can! Indeed, you will be delightfully surprised to learn how *little* it costs. For perhaps the best part of all about this wonderful way to learn music is that it is within easy reach of all. Lack of money cannot stand in the way of any ambitious person. You will wonder how it is possible to obtain a musical education so inexpensively. It is possible because the U. S. School of Music was founded for the express purpose of bringing the joys of music to people everywhere. And it was decided at the outset that no man, woman or child should be denied the privilege because of financial considerations.

Imagine! For a few cents a day you can learn to play any instrument! Actually, that is all it costs. Does it sound too good to be true? Well, it is true! And here's more good news! You need make no big down payment to get started. After a low first payment, your lessons start immediately; you are on your way to the realization of your dreams.

Then there is a small monthly payment until you have completed payment for your Course. (See enclosed ENROLLMENT FORM for further details. Special rates for other countries.)

Could anything be easier? Surely you can save up a little more than a few cents a day. And that is all it costs you, *everything included*. No extra expense. Not one sheet of music to buy—it is all supplied to you with the Course. The music alone, if bought from a retail music dealer, would cost you almost as much as the price of the entire Course. All the lessons, charts, pictures and other necessary material come to you without one penny of extra expense.

So, you see, there is not one single obstacle in the way of your starting right now on your way to a musical career. You have every reason in the world for enrolling at once—and no reason at all for not doing so. You can easily spare a few cents a day to take care of your monthly payments. You *know* you can. It will be for only a short time, too. Soon, without even missing the money, you will have finished paying for your instruction. In return you will have a lifelong accomplishment—a lifetime of enjoyment.

As a matter of fact, you may earn back the entire cost of your Course and more before you have even completed it. Many of our students have done this. Within a short time they have begun to earn money with their playing. They have found all kinds of opportunities to turn spare hours into dollars. Surely you are not going to turn your back on such opportunities to derive profit as well as pleasure from your Course!



AND NOW YOU ARE . . .



Ready to start

YOU have always wanted to play. Now you are actually going to learn how. Can you believe it is really true? Can you picture yourself playing your favorite instrument, delighting your friends and yourself with the latest popular tunes or those grand masterpieces of classical music that will live forever?

Yes, it is *you*—*you* are the one who is playing, *you* are the center of attraction. It is for *you* that the applause is ringing—it is to *you* that those glances of admiration and envy are turned.

And all because today, as you finished reading this booklet, you made up your mind that you were going to take advantage of the opportunity here offered. You picked up your pen and filled out the enclosed enrollment form and dropped it in the mail.

That is all you have to do—that is the one easy step that will take you across the threshold into the enchanting world of music.

Take that step now. Don't waste any time *wishing* that you could play, wondering if you could learn. These pages have given you conclusive evidence that you **CAN** learn—they have shown you how *easy* it is to learn—they have given you the testimony of others who, like yourself, had to make the decision that is before you now.

Think how much *they* would have missed if they had let the opportunity slip by! How many good times they would have denied themselves! How much happiness they would never have known! How many opportunities to make money would never have come their way!

And that is what *you* will be missing if you put off mailing your enrollment. "Procrastination is the thief of time." The chances are that if you do not make up your mind to enroll right now, while the matter is at hand, you will never do so. That is the tragic part about this very human tendency to put things off—it robs us of so many golden opportunities.

Don't let that happen to you. Mail your enrollment form now, with the first small payment. Your Course will start immediately. You will find the lessons easy and fascinating. You will be amazed at the progress you make in just a few minutes a day. Soon you will actually be playing, thrilled to hear the music that issues at your touch. Every day you will become more proficient. And every day you will be increasingly grateful that you decided to take the first step and mailed your application for enrollment. Do it—today.

U. S. SCHOOL OF MUSIC, 225 FIFTH AVENUE, New York 10, N. Y.
America's Oldest and Largest Home Study Music School • Established 1898

THE FOUNDER MAKES THIS

Personal money-back agreement

WITH YOU . . .

U. S. SCHOOL OF MUSIC

225 FIFTH AVENUE • NEW YORK 10, N. Y.

AMERICA'S OLDEST AND LARGEST HOME STUDY MUSIC SCHOOL • ESTABLISHED 1898



To You, My Prospective Pupil:

Not long ago a young lady who dearly wanted to learn music said to me, "Mr. Kemp, I think it is just wonderful the way the U. S. School has taught so many people to play, but how can I be sure that the School can teach me? I know nothing about music — can I really learn to play?"

Now, here was a young woman fairly bubbling over with the desire to play — showing by her very enthusiasm that she had loads of ability. Yet because of some inherent modesty, she hesitated to undertake the one thing she wanted most to do.

How could I convince this young woman that she could indeed learn to play? I did it by making an agreement with her that absolutely dispelled any shadow of doubt from her mind. It was an agreement that no private teacher could dare to make — an agreement that removed any possibility of financial risk or loss to the pupil.

I am going to make this same agreement with you, and here it is:

So confident am I that you, too, can learn music the same way that thousands of others have learned before you, that I have had a definite Money-Back Agreement attached to your enrollment form. This Agreement is your protection. You detach it when you mail your enrollment and retain it as my personal pledge that you can accomplish everything we promise you. Otherwise, upon completion of your Course, YOUR TUITION WILL BE RETURNED TO YOU IN FULL. You can lose nothing, for both the School and myself stand squarely behind this agreement.

Yours in the interest of Music,

David F. Kemp

Founder of the U. S. School of Music.

Money Back Agreement

AFTER completing this Course according to the rules of the School, if everything we claim is not fully accomplished, your money will be cheerfully refunded. Claims must be made within thirty days after completing the Course and receive for your satisfaction must be given. We make this agreement with the full knowledge that ours with teaching over 750,000 pupils. In order to provide the full benefits of the Course we carefully examine and find that the pupils give each lesson at least thirty minutes practice daily for six days.

U. S. School of Music, 225 Fifth Avenue, New York 10, N. Y.

Tuition

The following charges include illustrated instruction, lecture material, sheet music of the Course, postage, Check-up Reviews (optional), and Personal Advisory Service. There are NO EXTRA CHARGES. All requests for special information receive prompt attention.

96 Lesson Courses Complete

| | | | |
|--------------------------------------|---|-----------------------|---------|
| Piano | } | Cash Price | \$33.84 |
| Spanish Guitar (<i>Pick Style</i>) | | Monthly Payment Price | 36.00 |
| Hawaiian Guitar | | \$2 Down—Monthly | \$2 |
| Violin | | | |
| Saxophone | | | |
| Cornet, Trumpet | | | |

| | | | |
|------------------------------|---|-----------------------|---------|
| Organ Course for Pipe, Reed, | } | Cash Price | \$45.00 |
| Electronic, Hammond Organ | | Monthly Payment Price | 48.00 |
| | | \$3 Down—Monthly | \$3 |

48 Lesson Courses Complete

| | | | |
|----------------------------------|---|-----------------------|-------|
| Piano Accordion (48 to 120 bass) | } | Cash Price | 16.92 |
| Clarinet (<i>Boehm System</i>) | | Monthly Payment Price | 18.00 |
| Tenor Banjo (4 strings) | | \$2 Down—Monthly | \$2 |
| Trombone | | | |
| Flute, Piccolo | | | |

| | | | |
|-----------------------|---|-----------------------|---------|
| Modern Harmony | } | Cash Price | \$45.00 |
| Elementary & Advanced | | Monthly Payment Price | 48.00 |
| (Special Service) | | \$3 Down—Monthly | \$3 |

24 Lesson Courses Complete

| | | | |
|---------------------------------|---|-----------------------|-------|
| Piano Accordion (12 to 48 bass) | } | Cash Price | 9.50 |
| Ukulele | | Monthly Payment Price | 10.00 |
| Mandolin | | \$2 Down—Monthly | \$2 |
| Practical Finger Control | | | |

Instruction for less than a complete Course is sold only at the single lesson rate of \$1.00 a lesson, and for not less than 12 lessons. This is payable \$2.00 with enrollment, and \$1.00 weekly.

No Extra Charge to Canadians. Special Terms for Other Countries.

FOR YOUR CONVENIENCE AN ENROLLMENT FORM IS ENCLOSED

(We shall gladly send additional enrollment forms on request)



*Over
Fifty Years
of
Musical
Instruction*



David F. Kemp

FOUNDER OF U. S. SCHOOL OF MUSIC

*F*ourneying all over the country in his profession, Mr. Kemp was deeply impressed with the importance of music in the lives and homes of ALL people. This influenced him strongly toward fathering the idea of teaching music by mail, and in 1898 he established the U. S. School of Music. Since then it has grown to be probably the largest single force for musical instruction in the world.

Portrait by IVAN OLINSKY
